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BARTSCH 230

NO. 19 OF CATALOGUE

**MARC-ANTONIO RAIMONDI**  
*and the other Italian Engravers  
of the Sixteenth Century*

AN EXHIBITION OF THEIR ENGRAVINGS  
TO BE HELD AT

**R. EDERHEIMER'S PRINT CABINET**  
WEST FORTIETH STREET, NUMBER FOUR  
NEW YORK  
1909



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CATALOGUE  
OF AN  
Exhibition of Engravings  
BY  
Marc-Antonio  
Raimondi  
HIS PUPILS & FOLLOWERS



To be opened on Saturday the eighteenth of  
September, and to last until the end of October  
1909

R. EDERHEIMER, PRINT CABINET  
WEST FORTIETH STREET, NUMBER FOUR  
NEW YORK

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# INTRODUCTION

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**AFTER** the great interest shown in my Exhibition of the Engravings of Lucas van Leyden by the art-loving public of our city, last year, I determined to bring out one special display of unusual interest each year besides the ordinary serial Exhibitions.

As the Hudson-Fulton Festival will undoubtedly bring to New York a large number of Lovers of Art from all parts of the world, I shall have my principal Exhibition of the coming season at that early date, trying thus to contribute to the best of my ability to the many interesting exhibits to be seen at our city then. Although my subject is in no way connected with the historical events which are going to be celebrated, I trust that it will be of quite some interest to a good many visiting our town at that time, especially to those connoisseurs who come particularly to visit the exhibition of old paintings at the Metropolitan Museum of Art, and to them I beg to extend herewith a cordial invitation.

It gives me great satisfaction to be able to show this year the work of one master, who, a contemporary of Lucas van Leyden and Albrecht Duerer, forms with them the great and brilliant trio



of engravers of the Sixteenth Century, who stamped that period as the greatest in the history of graphic arts, namely,

### MARC-ANTONIO RAIMONDI.

Although he was unlike to Lucas and Duerer, in the respect that his technical wonders were not engravings after his own ideas, but merely reproductions of paintings and designs of others, nevertheless he deserves the credit of being the first to have used this method to reproduce and propagate the ideas of great artists in a most artistic way. Besides his extraordinary qualities as an engraver, Marc-Antonio arouses special interest on account of his association with the greatest genius of the Renaissance, Raphael.

Raphael, having observed the marked abilities of the young engraver, attached him to his studio, and to the co-operation of these two artists most of Marc-Antonio's beautiful engravings can be attributed.

We have here a fact which has been repeated in art history in various instances. Rubens and Van Dyck had a number of engravers working under their eyes, reproducing their inventions. The most prominent example was given in the Eighteenth Century by Sir Joshua. To his ambition of reaching a wider public than could be reached by his own paintings we owe the most brilliant period of British engraving in Mezzotint. At the beginning of the Nineteenth Century we find the same case with J. M. W. Turner and his publication of the *Liber Studiorum*.

There has been of late a tendency on the part of collectors to hold that engravings by old masters should be their original inventions and not based on the designs of other artists. Thus in the last ten to fifteen years general interest has not been directed to Marc-Antonio, as it had been before, whereas in times past his work was sought even more than that of Duerer. If the lack of originality of invention had been the only reason this would be a rather unjustified prejudice, since just in these last years the Mezzotints have gained such general interest, and they are certainly only reproductions. I feel strongly persuaded that the main reason for the decline of interest here in our master lies



in the same fact, which I held responsible for the lack of general appreciation of Lucas van Leyden. That is, that there are hardly any fine specimens of either master to be found and the opportunities of seeing their works at their best are so few that it is easily understood that most collectors concentrate their attention upon Duerer, of whose work such a remarkable number of fine impressions is still in existence.

I dare say that the work of Marc-Antonio, at least so far as fine impressions of capital plates are concerned, is far more scarce than even that of the Leyden Master. While five months of strenuous hunting and collecting in Europe enabled me to procure a representative display of the latter's work, I hardly think that five years would have been sufficient to do the same with the engravings of Marc-Antonio. In fact, I do not think that this would have been possible at all, had not a fortunate circumstance brought into my hands a collection which, especially as to quality of impression, can hardly be surpassed.

With few exceptions the engravings shown in this exhibition come from one collection, which was compiled between some seventy and forty years ago by a most careful connoisseur, the late Dr. Wm. Engelmann, of Leipzig. I make it a point to use no other descriptions in my catalogue as to quality of impression than the ones used by the previous owner. Since he was far from praising his property for any speculative purpose, I want to quote here a few introductory sentences to the printed catalogue of his collection. He wrote:

"This collection has been formed during a long space of years, and has been cherished by its owner with great love. It was the aim to gather the most beautiful out of the beautiful, or only the most selected and earliest states.

"If, therefore, such prints are called excellent, brilliant or extraordinarily fine, this is not meant in order to praise them, for all such descriptions are not only derived from the opinions of the previous experienced owners, but based on the judgment of an acknowledged expert, who

"has most unselfishly assisted the owner with his valuable  
"advice."

Leipzig, November 15th, 1866.

When in Europe this summer I tried for the sake of comparison to inspect as many public collections as possible with regard to their possession of prints of our Master, and I ascertained that even the leading Museums had to be satisfied with a large number of relatively poor specimens, and found that a few of those in my hands, which I had considered not to be first class before, could not be excelled by many of the specimens in European Galleries. I saw that even leading collections, like those of Dresden, Munich and Frankfort, owned relatively very few fair examples of Marc-Antonio's engravings. The best collection I found to be at the Berlin Museum. I think it superior to the one of the Bibliotheque Nationale at Paris, although the latter contains various first states of extreme rarity.

Owing to the lack of space here as well as in the exhibition room, the main interest of this Catalogue is devoted to Marc-Antonio. For the sake of completeness I shall also show the work of his principal pupils and followers, as well as a most interesting little collection of Italian wood-cuts in clair-obscur, some of which are designed by Raphael, and others reproduce copper engravings by Marc-Antonio. They have been compiled by the same collector and contain some pieces of extraordinary beauty and rarity.

The walls of the main exhibition room will be entirely devoted to Marc-Antonio, the shelves to the clair-obscurs, while the work of the other masters will be found in the adjoining little gallery. All items of this catalogue marked with an asterisk will be on view in portfolio.

As I have done with Lucas von Leyden, I want to preface this catalogue with some biographical notes on Marc-Antonio's career. I shall simply quote Ottley's translation of Vasari. On the little which Vasari relates about Marc-Antonio in his "Life of the Artists," nearly all facts given by other authors are based.

R. EDERHEIMER.

# Marc-Antonio Raimondi



URING the time that Francesco Francia practised painting at Bologna, says Vasari, one amongst his numerous disciples, because more ingenious than the rest, was especially brought forward: this was a young man, called Marc-Antonio, who, having been many years with Francia, and being much beloved by him, acquired the surname of de'Franci. This artist, therefore, who was a more skilful designer than his master, and managed the burin with ease and taste, made girdles and many other things ornamented with "niello," which were then in use, of

"great beauty; he being in that mode of workmanship truly excellent. Becoming at length, as happens to many, desirous to travel, that he might see the productions of other masters, and observe the different processes used by them in their works, he took leave of Francia and repaired to Venice, where he was well received by the artists of that city.

"It happened that at this time certain Flemings came to Venice, with a great many prints, engraved both in wood and copper, by Albrecht Duerer; which being seen by Marc-Antonio, in the Piazza di S. Marco, he was so much astonished by their style of execution, and the skill displayed by Albrecht, that he laid out upon those prints almost all the money he had brought with him from Bologna, and amongst other things purchased the Passion of Jesus Christ, engraved on thirty-six wooden blocks of a small quarto size, which Albrecht had recently published; which work commenced with the fall of Adam and his expulsion from Paradise by the Angel, and ended with the descent of the Holy Ghost upon the Apostles. Marc-Antonio therefore having considered how much honour as well as advantage might be acquired by one who should devote himself to that art in Italy, resolved to attend to it with the greatest diligence; and immediately began to copy those engravings of Albrecht, studying their mode of hatching, and every thing else in the prints he had purchased, which from their novelty as well as beauty, were in such repute, that every one desired to possess them. Having therefore counterfeited in the copper, with bold hatchings, like those in the wood-prints which Albrecht had engraved, all this series of thirty-six pieces of the Life and Passion of Christ, and having marked them with the mark which Albrecht used upon his prints, that



"is "A. E.," (Vasari doubtless meant "A. D."), they appeared so similar  
 "in their manner that, nobody knowing Marc-Antonio had done them,  
 "they were believed to be the genuine works of Albrecht, and as such  
 "exposed to sale and purchase: which circumstance being made known  
 "to Albrecht in Flanders by a letter accompanying a set of these copies  
 "of Marc-Antonio, he was so indignant, that he left Flanders and came  
 "to Venice, where he made his complaint against Marc-Antonio to the  
 "Government, from which however he could obtain no other satisfaction,  
 "save that Marc-Antonio was prohibited from using the name or above-  
 "mentioned mark of Albrecht upon his works in future. After this, Marc-  
 "Antonio went to Rome, where he dedicated himself entirely to the work  
 "and study of design; and Albrecht, upon his return to Flanders, found  
 "another rival, who, in competition with him, had already engraved  
 "several most delicately finished plates; and this was Lucas of Holland,  
 "who although in many respects he was not so good a designer as Al-  
 "brecht, equalled him nevertheless in the management of the burin.

"But to return to Marc-Antonio, continues Vasari, who being arrived  
 "in Rome, engraved on copper a most beautiful design of Raffaele da  
 "Urbino, representing Lucretia killing herself, which he executed with so  
 "much care and delicacy of manner, that upon its being immediately  
 "carried to Raffael by some of his friends, he presently thought of having  
 "prints published of several of his compositions; and amongst others, of a  
 "design which he had already made of the Judgment of Paris, in which  
 "Raffael had fancifully introduced the Chariot of the Sun, with the nymphs  
 "of the woods, rivers and fountains with vases and other poetical objects  
 "around; and this being determined upon, it was so finely engraved by  
 "Marc-Antonio, as to occasion the astonishment of all Rome. After this  
 "were engraved the Massacre of the Innocents, with most beautiful naked  
 "figures of women and children, which was a most rare production; the  
 "Neptune surrounded by small stories of Aeneas; the admirable Rape of  
 "Helen likewise designed by Raffael, and another print, in which was  
 "represented the death of S. Felicita in a cauldron of boiling oil, and the  
 "decapitation of her sons: by which works Marc-Antonio acquired so  
 "great a reputation, that his prints became much more esteemed, on  
 "account of their fine style of design, than those of the Flemings, and the  
 "venders of same made large profits. It happened that Raffael had had  
 "for many years in his employ a man, named Baviera, who used to grind  
 "his colours. And as he was not deficient in talent, his Master ordered  
 "that Marc-Antonio should go on engraving, and that Baviera should  
 "attend to the printing of his plates; that thus all his compositions might  
 "be engraved, and sold, in large or small quantities to whomsoever desired  
 "them. And so, proceeding in the undertaking, they published an infinite  
 "number of prints, by which they acquired great gain; and all the plates  
 "of Marc-Antonio were signed with these marks: for the name of Raffael

"Sanzio da Urbino, R. S.; and for the name of Marc-Antonio, M. F.

"Vasari then proceeds to describe many of our artist's engravings, "from the designs of Raffael; after which he informs us that the great "reputation of Marc-Antonio having gone abroad, and the art of engraving having become prized and in high repute, many persons placed themselves under him to be taught it; amongst whom Marco di Ravenna and "Agostino Veneziano, especially, he says, made great profit in their "studies. He now enumerates many prints of Agostino Veneziano and "Marco di Ravenna which, he says, were engraved by them during the life "time of Raffael; and states, that after the death of Raffael the two "artists separated, and that Agostino was employed to engrave several "things for Baccio Bandinelli.

"Marc-Antonio meanwhile continuing to practice his art, engraved, "he says, of a small size, the twelve Apostles, in different ways; and also "many figures of male and female Saints: in order that inferior painters, "not well practised in design, might avail themselves of them as their "occasion required. After these things, continues Vasari, Giulio Romano, "who during the lifetime of Raffael, would not, from his modesty, permit "any of his works to be engraved, lest it might be thought he was desirous "of putting himself in competition with his master, employed Marc-Antonio, Raffael being then dead, to engrave two very fine battles, with "horses, upon plates of a very large size; besides various of his other "compositions, and amongst twenty very indecent designs, to each of "which Pietro Aretino added an indelicate sonnet, which work was very "highly reprobated by Pope Clement. And indeed, if, when it was published, Giulio Romano had not already gone to Mantua, he would have "been severely punished by the offended Pontiff, and as the prints were "found, continues Vasari, in places where it was least to be expected, they "were not only prohibited, but Marc-Antonio was seized and thrown into "prison, where he would long have had cause to repent his temerity, had "not the Cardinal de' Medici, and Baccio Bandinelli, who was at that time "employed by the Pope at Rome, got him liberated.

"Marc-Antonio, having got out of prison, finished for Baccio "Bandinelli a very large plate, which he had before begun, full of naked "figures, who were roasting St. Lawrence upon the gridiron, which was "considered a truly fine performance, and was engraved with incredible "diligence; although Bandinelli complained to the Pope, most unjustly, "that Marc-Antonio, in the course of the work, had made many errors: "but Bandinelli, continues my author, found himself treated as this kind of "gratitude and want of courtesy deserved; for Marc-Antonio, being "informed of everything, as soon as he had finished the plate, and before "Baccio knew it, went to the Pope, who was a very great lover of the "arts of design, and showed him first the original, designed by Bandinelli,

"and afterwards his print; whence the Pope saw that Marc-Antonio had "not only not committed errors, but that, with great judgment, he had "corrected many of no little importance, made by Bandinelli himself, and "that he, with the burin, had evinced more knowledge and skill, than "Baccio in his design: and so the Pope commended him highly, and ever "afterwards saw him with pleasure, and it was thought would have "bettered his fortune, had not the sackage of Rome taken place, upon "which occasion Marc-Antonio was reduced almost to beggary; for "besides losing all his things he was forced, before he could get out of "the hands of the Spaniards, to pay a considerable ransom; this done, he "departed from Rome, to which city he never afterwards returned. Hence "we see but few works engraved by him after this period.

"The remaining pages of the long chapter which Vasari styles "The life of Marc-Antonio and others," are devoted to an account of the "numerous works of engravings by different hands, which were published "from the time of Marc-Antonio to the period when he wrote. He closes "the whole, however, with this further brief mention of the Bolognese "artist: To conclude (says he) for the great advantages which the nations "beyond the Alps have derived from being enabled to form an idea of "the Italian Artists, by means of printed engravings, as well as for those "which the Italians enjoy in being made acquainted with the works of "strangers, the greatest obligations are due to Marc-Antonio of Bologna, "who, independent of his having so greatly contributed to the advance- "ment and general establishment of this art, as has been said, has not been "much excelled by any who have practised engraving since his time: and "indeed in some things few can bear a comparison with him.

"The said Marc-Antonio, not long after his leaving Rome, died at "Bologna, and in our book (of drawings) are some designs of angels done "with a pen, by his hand, and many other beautiful drawings, copied by "him from the pictures which Raffael da Urbino painted in the rooms "of the Vatican. In one of which Frescoes, Marc-Antonio, then young, "was portrayed by Raffael as one of the Palafrenieri, who are carrying the "Pope Julius the Second; in that part (of the fresco called the Helio- "dorus), where Onias, the Priest, is represented at prayers.

"I (Ottley) have given Vasari's account of Marc-Antonio in a careful "translation of his own words, because, notwithstanding the errors "which there is every reason to believe it contains, there can be little "doubt that it presents us with some of the leading features of the artist's "life; and because we have no other detailed account of him which, from "its antiquity, can be said to have the smallest pretensions to authenticity."

# Catalogue

## *I. Engravings by Marc-Antonio*

### 1 Adam and Eve, driven out of Paradise

Bartsch 2  
Ottley 2  
Delaborde 2

Fine, very clear impression.

Supposed to be engraved after a drawing by Raphael, taken from Michel Angelo's Frescoes in the Sistine Chapel. In accordance with Bartsch very rare.

### 2 The Lord ordering Noah to build the Ark

B. 3, O. 3, D. 3

After a design of Raphael for his fresco in the chamber of Heliodore, in the Vatican.

1st state of great rarity; the index finger of the right hand of God is covered with simple lines, and the head of the pigeon (held by the child next to the door), has only perpendicular lines (simple hatching). Repaired in some spots.

### 3\* The Queen of Sheba visiting Solomon

B. 13, O. 8

Good old impression.

This plate is not entirely finished, it is laid out in a bold but coarse manner. Bartsch presumes that the engraver did not finish the work, because it did not turn out to his satisfaction; Ottley thinks the plate has been executed partly by pupils; Delarborde classifies it simply amongst the pieces erroneously attributed to Marc-Antonio. In accordance with Vasari it was engraved by Marco Dente da Ravenna.

NOTES.—The numbers of this Catalogue are arranged in succession according to Bartsch. Until October First, I shall reserve the right to sell the entire collection as a whole. In the meantime, however, I will sell any prints subject to the above reservation.





BARTSCH 18

THE MASSACRE OF THE INNOCENTS

NO. 4 OF CATALOGUE



#### 4 The Massacre of the Innocents

B. 18, O. 10, D. 8

(See reproduction facing page 12 )

The plate with the "Chicot." (The little fir-tree in the upper corner on the right).

Extraordinarily beautiful and clear impression of this extremely rare and valuable print (Engelmann Cat.).

#### 5 The same, the plate without the "Chicot."

B. 20, Ottley 11

Brilliant impression of the first state, extremely rare.

The above two versions of this subject have received the attention of authors as well as connoisseurs in all periods, and have given rise to a literary dispute which does not seem to have been decided yet. Malvasia, who gives a very romantic story about the two plates, states that both were engraved by Marc-Antonio; Abbe Zani attributes the version without the Chicot to our Master, and says that Marco da Ravenna was the engraver of the repetition. Bartsch agrees with him upon the point that one version was engraved by Marco-Dente, but expresses his conviction in strong terms that the plate with the Chicot was the one engraved by Marc-Antonio. Delaborde follows this opinion, while Passavant again strongly opposes, stating that the plate without the tree, being far superior in detail to the plate with the tree, could alone be the original. While he conjectures that the other plate was engraved by George Pencz, the German artist, belonging to the group of the Little Masters, who studied while in Italy under Marc-Antonio and adopted his style very closely, there seems, however, to be nothing to uphold that view. In the reproductions of the British Museum Prints, the fir tree version is given as the original, while in Lippman's great work the other plate is reproduced as such. Frank Weitenkampff also reproduces the latter. Ottley, on the other hand, is fully persuaded that both plates were en-

graved by Marc-Antonio, an opinion with which I feel inclined to agree. While in the plate without the Chicot there is certainly more dramatic expression in the horror stricken faces, the work in the other plate seems to be more delicate and finished. The Massacre of the Innocents has been considered to be one of the masterpieces in engraving during all times. We have no painting of Raphael of the subject, and can assume that he made the design solely as the basis of an engraving. From the number of sketches left for his drawing, we can conclude that Raphael himself attached special care to this composition. It is therefore not at all impossible that after the great success the engraving had met with, Marc-Antonio himself repeated it, after the first plate had been worn out.

As both plates are equally beautiful and equally rare it is hard to say which one is the more valuable of the two. No matter which contention of the critics be finally held correct, the ultimate decision would, of course, not affect the fortunate owner of both versions. And it is a very rare occasion indeed to find both plates together and in such beautiful impressions.

## **6 Mary Magdalen, at the feet of Christ, in the house of**

**Simon the Pharisee**

**B. 23, O. 13, D. 16**

First very beautiful old impression, before the address of Lafrery and the squaring of the floor.

The design of this beautiful engraving is generally attributed to Raphael, but various authors question that he is the originator. Ottley ascribes it to Polidoro, Passavant to Garofalo. There are three states known of the plate:

The first: Without any monogram or address, the floor is left entirely white.

The second: Without any name, but having the squares on the floor.

The third: With the address of Lafrery.



## 7 The Last Supper ; also called "La Cene aux pieds"

(See reproduction facing page 18 )

B. 26, O. 15, D. 17

Impression of greatest beauty. As is generally conceded, one of the rarest, most valuable and sought for prints of the master (Engelmann Cat.).

This engraving is one of the most remarkable by the Master. The plate, which is described and reproduced in this catalogue, is certainly one of the finest impressions in existence. No European collection which I have seen owns a finer copy of it. I learn from a reliable source that, besides this one, there is only one specimen of it in this country.

Raphael's design for this plate is preserved in the Royal library at Windsor Castle. The second title of the Engraving, meaning "the Lord's Supper with the Feet" is due to the fact that the feet of Christ and the Apostles are visible below the table cloth ; a fact which, however, does not justify special mention, since we find it also in various other representations of this scene, as in the famous painting by Leonardo and others.

## 8\* Three holy women going to the Sepulchre.

B. 33

Fine impression from the Collection Keller, Schaffhausen.

Neither Delaborde, Passavant nor Ottley quote this engraving amongst Marc-Antonio's work. Bartsch states that, although it is generally attributed to that master, there is more likelihood that Agostino Veneziano was its author. The work is coarse and clumsy and shows little of Marc-Antonio's qualities. It was engraved after the design of Michel-Angelo.

**9 St. Paul preaching at Athens.**

**B. 44, O. 23, D. 84.**

Strong first impression, but repaired.

This plate which must have been engraved about 1515, the period of the Master's greatest strength, is counted amongst the finest and most sought for of his engravings. The same subject with few variations is represented on one of Raphael's Cartoons now at the South Kensington Museum, London, but it is probable that the engraving was made after a design for this Cartoon, which design, however, is not now known to exist.

**10 The Madonna, seated on the Clouds, with the Infant in her arms.**

**B. 52, O. 27, D. 10**

Rich and beautifully soft impression, slightly repaired.

Engraved by Marc-Antonio after a design by Raphael for his celebrated painting, the Madonna di Foligno.

**11 The Holy Family with the Infant St. John, commonly called "La Vierge a la longue cuisse"**

**B. 57, O. 29, D. 12**

Extremely fine impression with margin, from the collection A. Alferoff, Bonn.

As to the size of the plate and the figures it contains this is one of the most important engravings of the master. It was finished after the design of Raphael in the last period of the latter's life, probably in 1518 or '19, and most likely one of the best engravings made under the eyes of that genius.

**12\* Repetition of the same by Marco Dente da Ravenna**

**B. 58**

Very fine impression

Outlines and sizes are about the same as on the preceding engraving, the most conspicuous difference lies in the fact, that the head of a donkey shown in part on the right side of Marc-Antonio's plate is missing here. There is instead on about the same spot a little barrel hanging from the stone wall, which shows the monogram of Marco da Ravenna.

**13 The Holy Family**

**B. 60, O. 32**

Extraordinarily fine old impression of greatest rarity, from the Lipphart Collection.

In dealing with this print Bartsch writes: "This engraving which is extremely rare is one of the masterpieces of Marc-Antonio; he engraved it in the best period of his activity with admirable care and neatness, after a design of Raphael where this great painter combined grace with greatest beauty. On the lower left corner one remarks the little tablet representing the engraver's signature."

Under number 61 of his catalogue Bartsch quotes a repetition of this engraving by the engraver himself, showing some important changes, the principal one being that St. Joseph is omitted entirely. Ottley considers this engraving to be the earlier work and maintains that the other plate was finished many years afterwards. Delaborde however only quotes this print amongst the doubtful pieces and also doubts whether the design was made by Raphael, but thinks it to have been the work of one of his pupils.

## 14 The Martyrdom of St. Lawrence

B. 104, O. 55, D. 85

Excellent impression.

This engraving, showing a very rich composition, is the largest and also one of the last plates by the artist. As heretofore mentioned in the introduction, it was engraved after the design of Baccio Bandinelli. Delaborde writes about this remarkable engraving as follows:

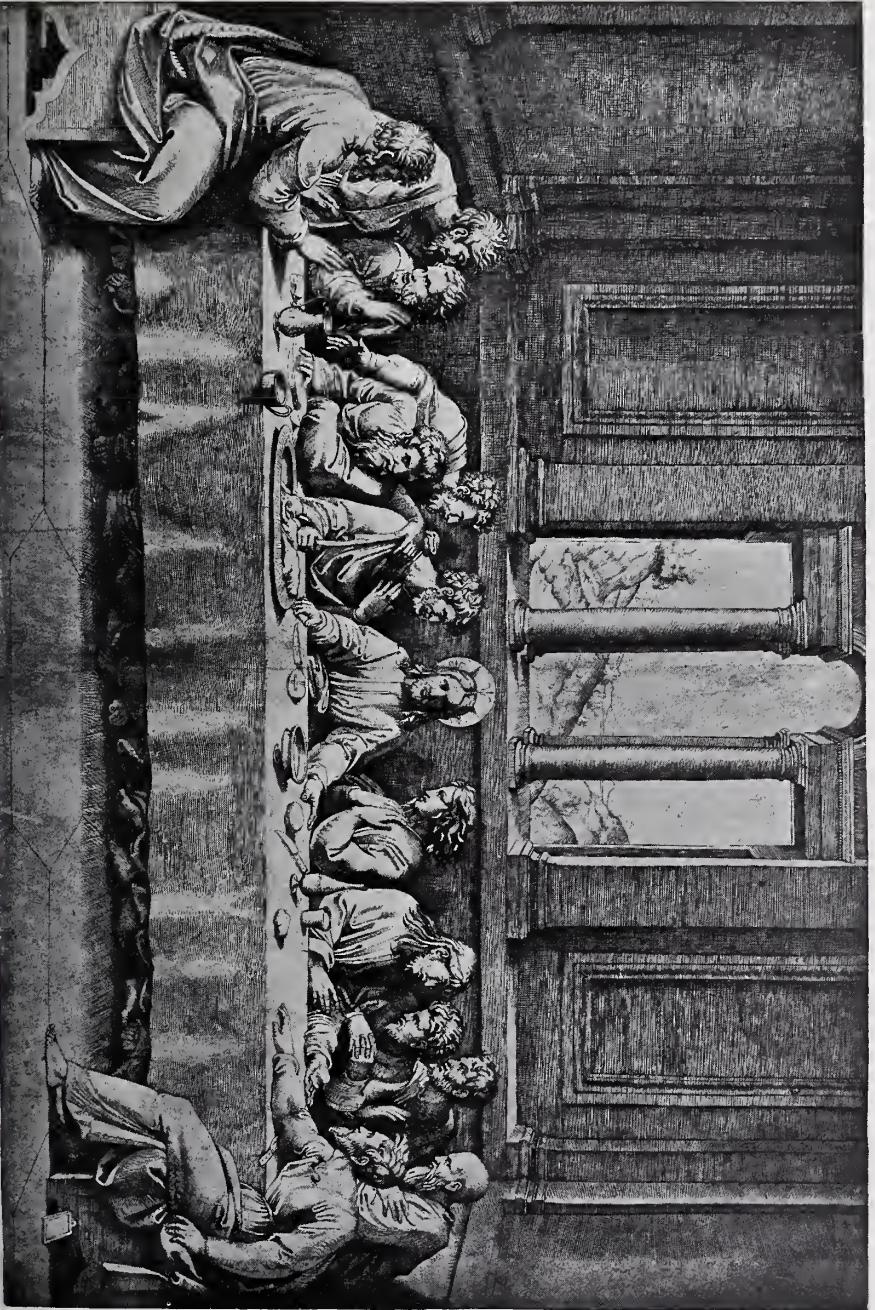
"In spite of the emphasis and pedantry in style of the design which served as model, in spite of the openly theatrical arrangement of the composition, the Martyrdom of St. Lawrence is one of the most celebrated and sought after. Beyond doubt its extreme rarity accounts largely for the exceptional price attached to it. But the fame of the St. Lawrence is also explained and justified by the extraordinary ability the engraver has developed in the execution of this work. If, owing to the deficiencies of the model, the plate is not the most worthy of admiration, nor quite the most beautiful, which he has produced, it is at least one of those in which from the scientific standpoint, he has shown at its best, the power and soundness of his talent."

Two different states of this plate are known.

In the first state, of which only a very small number of impressions are known, the tormentor standing to the left nearest to the gridiron is holding two wooden forks.

In the second state one of these forks has been taken out, but its traces are still plainly visible.







- 15 Christ seated in the clouds, between the Madonna and St. John, the Baptist, below St. Paul and S. Catherine; plate commonly called "The five Saints"

B. 113, O. 58, D. 22

Capital plate in beautiful old impression, absolutely perfect without any repairs, very rare, (Engelmann Cat.)

"This is one of Marc-Antonio's most capital productions, and was probably engraved by him some years after his arrival at Rome, from a studied design of Raphael." (Ottley.).

Raphael's design for this engraving is kept in Paris at the Louvre.

- 16 St. Cecilia, accompanied by St. Paul, St. John, St. Mary Magdalen and St. Augustine; with a choir of angels above

B. 116, O. 60, D. 92

Extraordinarily beautiful first impression, with the "necklace" viz: the strong shades under the chin of the Saint; slightly repaired. (Engelmann Catalogue).

This beautiful engraving bears the cypher of Marc-Antonio on the instrument at the feet of St. Cecilia. It was engraved after a design by Raphael for his famous painting now at Bologna. The shading under the chin, as mentioned above, having turned out so strong as to give it the appearance of a black necklace, accounts for the fact that this print is also known under the title: *La Ste. Cecile au collier*.

**17 The Martyrdom of St. Cecilia**

**B. 117, O. 61, D. 91**

Fine old impression, repaired.

Bartsch and Ottley call this plate: The Martyrdom of St. Felicita, which denomination is derived from Vasari. Passavant and Delaborde, however, prove that this title has been given erroneously to this engraving and that the event treated here shows the martyrdom of St. Cecilia, her husband Valerianus and his brother Tiburcius. The fresco for which Raphael made the design which formed the basis of this engraving is to be found in the chapel of the old papal hunting-seat Magliana, standing on the grounds of the convent of St. Cecilia of Trastevere. This fact makes it also quite certain, that the latter title is the correct one. Delaborde also quotes a copy of the plate in woodcut, showing the words: "Martium S. Cecilie."

**18\* Alexander the Great depositing the works of Homer  
in the tomb of Achilles**

**B. 207, O. 126, D. 190**

Old, first impression before the address of Salamanca (repaired).

Bartsch and Ottley call this print: Alexander having put Homer's works into the coffer of Darius. This title Passavant calls erroneous.

In spite of Bartsch, who calls it one of the most perfect plates of the master, we rather join in Delaborde's opinion who styles it one of the coarsest of his work, but he also admits that first states before the address of Salamanca and other changes, are extremely rare. Raphael made the design represented here for his painting, to be found in the chamber of the Segnatura of the Vatican, below the famous Mount Parnassus.



19 Two Fauns, carrying an Infant in a basket  
B. 230, O. 122, D. 144

(See reproduction on cover.)

Very beautiful impression.

This piece, which is not signed, is certainly by the hand of Marc-Antonio, it reproduces an antique basso-relievo. Bartsch says about it: "One can not very well desire anything more perfect, as far as design and engraving are concerned, than this superb print," an opinion with which most other authors agree.

20 The Judgment of Paris

B. 245, O. 130, D. 114

(See reproduction facing page 3 )

Brilliant impression of extraordinary beauty, before any retouches, on fine paper, with the visible watermark of the scissors. Of greatest rarity. (Engelmann Catalogue).

This print, which is reproduced in the catalogue, is not only as far as the subject is concerned one of the most beautiful of the master's work, but the impression shown in this exhibition, is also the finest which I have seen in any collection. As to freshness and beauty of tone it is absolutely ideal. It is so beautiful, that many other fine things shown here, which are certainly of first class and probably difficult to find in such quality, will look poor in comparison with this wonderful engraving. This fact is well illustrated by the second impression I own of the engraving. While also an old impression of the same state on paper with the same watermark, a print in perfect condition and beautiful tone, it simply cannot stand comparison with the superb first plate. To make the contrasts still stronger, I will show how the beauty of an original is absolutely lost as soon as

it is retouched by another hand and worn through too many impressions. It is hardly credible that the later state, showing Salamanca's address, which can be seen in portfolio, should come from the same plate. According to Vasari, this plate, one of the first Marc-Antonio made when in Rome after Raphael's design, must have been engraved about 1510.

There are two different kinds of impressions or states known before the plate had been retouched. The first can be recognized by traces, easily seen on very first impressions but far less apparent on later prints, of a preliminary operation, to which the artist seems to have submitted the lower part of the plate. Thus says Delaborde, who continues: An operation, most probably done by the rubbing of the metal by a piece of pumice-stone or carbon, in order to produce a kind of hatching or roulette effect. The result of this preparatory work was a local coloring, an undertone, so to say, which being on the lower or darker part of the plate only, strengthens the contrast of these lower regions with the sky, to which more light and brilliancy is thereby given.

Delaborde mentions an impression in the Bibliothèque Nationale and Passavant one at the British Museum, which perhaps better than any others illustrate this preliminary proceeding, owing to the fact of their having margins, on which these traces can easily be seen.

As the impression exhibited here has a full margin on the four sides (the one at Paris having it only on the left side) these fine lines can be found without any difficulty.

**21\* The same, the second impression above referred to**

Being also of the first state, the traces can still be seen here, but much weaker.

**21a\*The same, Impression of the worn out, retouched, state, showing the address of Salamanca**

**22 Mount Parnassus, with Apollo, the Muses and the poets of antiquity**

**B. 247, O. 132, D. 110**

Old, very beautiful impression, few little tears repaired.

Raphael has painted this subject in the Stanza della Segnatura at the Vatican, but owing to a number of differences the engraving must have been made after a previous design of the painter.

**23 The Satyr and the Child**

**B. 281, O. 186, D. 142**

Fine old impression, of this very rare plate, from the collections Gawet and Quandt.

"This superb print, which is very rare, is engraved by Marc-Antonio after Raphael. The engravers cypher can be seen in the lower left corner." (Bartsch)."

**24 A Faun seated near a child, probably Marsyas, teaching young Olympus to play the flute**

**B. 296, O. 213, D. 143**

Good old impression of this rare engraving, from the coll. Quandt, without mark, supposed to be engraved after Raphael's design.

- 25** Venus, seated on the left, drying her feet after bathing, and Cupid standing on the right, with his bow in his left hand and his right arm raised over his head

**B. 297, O. 210, D. 115**

This engraving is one of the most beautiful and highly valued of the work of the master. The impression shown here is the copy A. according to Bartsch, about which he says, that it is very remarkable for the beauty of design and exactness of line. Bartsch feels tempted to attribute this copy or repetition to Marc-Antonio himself. One distinguishes it from the original through the fact that the joints of the boards of the seat upon which Venus sits, to be seen next to the cloth on the original, are missing here.

- 26** Bacchus, seated upon a large butt, a woman and two children bringing grapes, and a naked man emptying them into a wine press; also called: The little Vintage

**B. 306, O. 223, D. 136**

Fine old impression, in perfect condition.

Plate without signature, but on account of its beauty one of the most authentic of Marc-Antonio's work. Most probably engraved after a design of Raphael.

- 27** The three Graces, or Naiads

**B. 340, O. 262, D. 124**

Very beautiful impression.

This print, generally called, the three Graces, but very likely representing, three Naiads, on account of the attributes of two urns shedding water, resembles an antique group, now to be seen at the Libreria of the Cathedral of Siena, which had inspired Raphael to compose one of his first paintings. (Delaborde).



**28 Mars, Venus and Cupid**

**B. 345, O. 263, D. 119**

Very beautiful impression, from the Collection Santarelli.

This print, one of the few which the Artist dated, shows the year 1508. It was engraved in the period before Marc-Antonio came to Rome and met Raphael. It was made after the design of Mantegna; the landscape however shows very much of Duerer's influence.

There are impressions in existence, of utmost rarity however, without the torch in the hand of Venus and the head of Medusa on the shield of Mars.

**29 Galathea, standing in a car, drawn by Dolphins, and surrounded by Sea Nymphs, Cupids and Tritons**

**B. 350, O. 272, D. 130**

Fine old impression.

The engraving was made after Raphael's Fresco in the Farnesina, Rome. Bartsch calls this engraving one of the finest and rarest of Marc-Antonio's work.

**30 Neptune appeasing the tempest, which Aeolus has raised against the fleet of Aeneas; Plate commonly called "The Quos Ego"**

**B. 352, O. 273, D. 102**

Impression of the second state, with the address of Salamanca, retouched by Beatrizet or Villamena. A beautiful plate.

"The principal subject, above mentioned, is surrounded by several smaller representations of different parts of the story of Aeneas, accompanied by inscriptions. The design is doubtless by Raphael and the engraving which is executed with great delicacy of burin, and at the same time force of effect, is justly esteemed one of Marc-Antonio's most capital productions. (Ottley)."

- 31-37 The Virtues; a set of seven pieces, engraved by Marc-Antonio from the designs of Raphael. The figures are represented with their attributes, standing in niches, and each piece is marked with the cypher and numbered.**

Most beautiful, uniform old impressions in perfect condition.

- |   |                               |
|---|-------------------------------|
| <b>31 Charity</b>   | <b>B. 386, O. 230, D. 147</b> |
| <b>32 Faith</b>   | <b>B. 387, O. 231, D. 145</b> |
| <b>33 Justice</b>   | <b>B. 388, O. 232, D. 148</b> |
| <b>34 Fortitude</b>   | <b>B. 389, O. 233, D. 149</b> |
| <b>35 Temperance</b>  | <b>B. 390, O. 234, D. 150</b> |
| <b>36 Hope</b>  | <b>B. 391, O. 235, D. 146</b> |
| <b>37 Prudence</b>  | <b>B. 392, O. 236, D. 151</b> |
| <b>38 The plague in Phrygia, plate called "il Morbetto"</b> | <b>B. 417, O. 123, D. 189</b> |

Very fine old impression, before any retouches. (Richardson Collection).

Delaborde mentions five different states of this plate, which Bartsch calls extremely rare, of these only two before address of Salamanca and others and before retouching. The first state, of which only few impressions are known (Passavant mentions one at the British Museum) does not show the inscriptions: *Linguebant*, etc., and *Effigies sacrae*, etc.

- 39 A Lion Hunt, piece also called: "The Hunt of Trajan"**

**B. 422, O. 127, D. 193**

Good old impression.

This plate was engraved by the artist with light and spirited burin after Raphael's design from an antique basso-relievo on a sarcophagus, which used to be at St. Peters, Rome, but which is now to be found at the Louvre, Paris.

- 40 A group of three figures, from the celebrated Cartoon of the Battle of Pisa by Michael Angelo.**  
**Piece famous under the title: "Les Grimpeurs"**  
**"The Climbers"**

**B. 487, O. 257, D. 196**

Extremely rare and brilliant impression.

(See reproduction facing page 28)

It gives me pleasure to conclude this series of Marc-Antonio originals, with one of the rarest and most beautiful of his work.

This beautiful example of the high qualities of the engraver contains one fact of great interest. While the figures follow closely the design of Michael Angelo, the Landscape offers an exact copy of the plate by Lucas van Leyden, representing Mahomet and the monk Sergius, of the year 1508, with the only exception that the tree in the middle has been omitted by Marc-Antonio. His plate which is dated 1510, shows how in his early period he was influenced not only by Duerer but also by the Leyden Genius, a fact all the more interesting because the latter shows in the work of his last period the very strong influence of Marc-Antonio's style.

- 40a\*Lucas van Leyden, Mahomet and the Monk Sergius.**

**B. 126**

41-45\*Copies on Copper after Duerer's wood-cuts, from  
the set of "The Life of the Virgin"

- |    |                                |        |
|----|--------------------------------|--------|
| 41 | St. Joachim and the Angel      | B. 622 |
| 42 | St. Joachim embracing St. Anne | B. 623 |
| 43 | The Birth of the Virgin        | B. 624 |
| 44 | The Circumcision.              | B. 632 |
| 45 | The young Christ in the temple | B. 635 |

All copies show Duerer's Cypher.





BARTSCH 487

"THE CLIMBERS"

No. 40 of CATALOGUE



## *II. The Pupils and Followers of Marc-Antonio*

**A** Agostino de Musis, called Agostino Veneziano

Born Venice about 1490, died about 1540.

**46 The Sacrifice of Abraham**

**Bartsch 5**

Brilliant impression, engraved after Raphael's Painting.

**47\* The Madonna holding the Infant, crowned by an  
Angel.**

**B 49**

Beautiful old impression, slightly cut.

Rare engraving after Raphael's design. The cypher AV in the upper left hand corner.

**48\* Apollo of the Belvedere**

**B. 328**

Fine early impression before the address of Salamanca.

**49 Hercules and Antheus**

**B. 347**

Beautiful old impression before the retouches.

This engraving is a copy after Marc-Antonio's. (B. 346).

**50\* Purity**

**B. 379**

Engraved after Raphael, early but worn impression.

**B Marco Dente da Ravenna**

Born about 1460, died Rome 1527.

**51 Entellus and Dares**

**B. 195**

Very beautiful old impression.

Engraved after the design of Raphael. Bartsch calls this plate one of the finest of the artists work.

**51a\*The same, later impression with the address of Salamanca**

**52\* The abduction of Helena**

**B. 210**

Good old impression.

Bartsch calls this a repetition of the plate, which he attributes to Marc-Antonio after Raphael's design. (B. 209).

**52a\*The same, late impression with the address of Salamanca**

**53 Dance of two Cupids with seven children**

**B. 217**

Copy A, after the original of Marc-Antonio, attributed by Bartsch to Marco da Ravenna, from the collection Richardson.

**54 The basso-relievo with three Cupids, holding the emblems of Neptune**

**B. 242**

Very brilliant old impression, extremely rare, from the collection Liphart.



**55\* The Faun with a Tiger**

**Bartsch 307**

Engraved after Raphael's drawing from an antique sculpture. Bartsch states that this piece is generally attributed to Marc-Antonio, but he thinks that Marco da Ravenna was its author, in which opinion Delaborde concurs.

**56 Venus, hurt by a thorn**

**B. 321**

Beautiful second impression with the address of Gio Marco Paluzzi.

Bartsch states that this plate had been very carefully retouched by Fr. Villamena.

**57 Venus and Cupid carried by Dolphins**

**B. 324**

Very beautiful old impression, before the address of Salamanca.

**57a\*The same, with Salamanca's address, poor, late impression.**

**C Giorgio Ghisi, called il Mantuano**

Mantua 1520 to 1582.

**58 The School of Athens.**

Engraving from two combined plates after Raphael's fresco in the Vatican.

**B. XV 24**

Capital plate in old impression before the retouches, from Collection Harzen.

In accordance with Bartsch one of the finest and rarest pieces of the master.

**59 The dream of Raphael, also called the Melancholia of  
Michel-Angelo**

**B. XV. 67**

Beautiful impression, very rare.

This large plate, which has been engraved after a phantastic composition by Luca Penn represents the problems with which the philosopher is confronted during his life.

**D The Master B, with the Die**

Worked about 1530.

**60 The assumption of the Virgin**

**B. 7**

Beautiful old impression, rare.

**61 The Sacrifice to Priapus**

**B. 27**

Fine first impression, before address and retouches.

**62\* Apollo and Marsyas**

**B. 31**

Beautiful early state, before address and retouches.

**63-66\* The Tapestries of the Pope, after Raphael**

**B. 32-35**

Bartsch describes as regular states those showing the address of Lafrery, but mentions that there are found, if only very rarely, prints before this address and inscription.

63\* A crowned Cupid, to whom two others offer plates  
with gold-pieces

64\* A Cupid riding on an ostrich, the foot of which is  
held by another cupid, while a third is pulling  
feathers from the bird's tail

65\* A monkey, standing on a garland holding a child,  
which two Cupids try to recover

66 Cupid wrestling with a boy, whom two other cupids  
are beating with bow and arrow

This last plate of the set is before the address  
of Lafrery and the inscriptions.

67 The Triumph of Cupid

Bartsch 37

Extremely fine and rare first impression, before the  
address of Lafrery, in perfect condition.

A charming piece of extraordinary beauty.

68-99\* The tale of Psyche, set of 32 engravings after the de-  
signs of Raphael

Bartsch 39-70

Complete set in good second states, the address of  
Salamanca has been erased on the majority.

**99a\*** The same set, complete, late and retouched impressions

**100\*** Aeneas, carrying his father Anchises

**B. 72**

Good, second impression, with the address of Thomassin.

**E Giovanni Jacopo Caraglio**

Pupil of Marc-Antonio, born Parma about 1500, died about 1570.

**101 The Annunciation**

**Bartsch 2**

Strong and very dark impression.

### *III. Wood-cuts in Clair-Obscur*

Ugo da Carpi

Born Carpi 1486, died Rome 1532.

**102 David's victory over Goliath**

Bartsch XII, page 26, No. 8

Wood cut in clair obscur, from three plates.

Second state, with the names of Raphael and Ugo, brilliant impression, printed in blue, extremely rare.

**103 The massacre of the Innocents**

B. XII, p. 35, No. 8

Bartsch writes about this print; 'This clair-obscur from three plates offers the same subject which one admires in Marc-Antonio's engraving. It is perfect in its kind and exceedingly rare. It is missing in many of the richest collections.

Somewhat worn impression.

**104 The miraculous draught of fish**

B. XII, p. 37, No. 13

Woodcut in clair obscur from three plates after Raphael's Cartoon, second state, with the monogram of Andrea Andreani.



**105 The Descent from the Cross**

**B. XII, p. 43, No. 22**

Woodcut in clair obscur from three plates, printed in brown. Extremely fine impression of the first state.

**106 The Resurrection of Christ**

**B. XII, p. 45, No. 26**

Woodcut in clair obscur, from two plates, printed in green. Brilliant first impression.

**107 The death of Ananias**

**B. XII, p. 46, No. 27**

Woodcut in clair-obscur from three plates, after a design for Raphael's Cartoon. Fine impression of the third state.

**108 A Sybil with a child holding a torch**

**B. XII, p. 89, No. 6**

Woodcut in clair-obscur from two plates, printed in brown; from the collections Mariette and Gawet. Very rare.

In accordance with Vasari this piece was the first attempt of Ugo to engrave in this manner.

**109 Venus and Cupids**

**B. XII, p. 107, No. 3**

Clair obscur from 4 plates, oval.  
Beautiful impression and very rare.

### NICCOLO BOLDRINI

Born near the beginning of the 16th Century,  
worked still in 1566 in Venice.

#### 110 Hercules and the Lion

B. XII, p. 119, No. 17

Woodcut in clair obscur from two plates.

Extremely rare and fine impression of the first state  
from the collection of J. A. Boerner, Nuernberg.

### UNKNOWN MASTER

- 111 Old woodcut, representing the same subject, after  
the same design, however with wide landscape













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